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ABSTRACT

An effective way to teach literature to students accustomed to electronic media is to use prose and poetry as raw materials for the production of photography projects that translate print into more familiar and exciting forms. Studies confirm that "visual literacy" should be an important part of a modern student's education. "Picture reading," an activity in which students are shown a picture and are asked to describe it or its effects, can help students think of literature in terms of visual images and auditory effects rather than simply as print on the page. Even young children can benefit from this sort of exercise. Slide/tape sequence exercises, which blend narration of a piece of poetry or prose with a set of slides or other visual representation, also help develop the same skills. To create such a sequence the teacher must complete the following steps: (1) select a piece of prose or poetry for translation; (2) develop a storyboard and shooting script that describe the visual and auditory components in drawings and words; (3) collect an appropriate set of slides; and (4) develop a taped sound track to accompany the slides or other visuals. (Actual teacher developed slide/tape sequences are presented.) (JL)

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Literature & Photography

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Introduction: Why?

The traditional goals of language arts instruction have been to teach students how to read and write. Print has been the vehicle of instruction. But today's students live in a world that provides them with information in many formats and many media - books, magazines, newspapers, records, tape - and through things that plug into walls - radios, tape recorders, television sets, and even telephones. The conventional language arts class is too often a drab experience compared to the multi-sensory bombardment of daily living outside of school.

If the study of literature is to serve its principal function of educating the imagination, then it is important that literary experiences stimulate the student's imagination as frequently and as strongly as possible.

The question is - how can the teacher lift the literature off the page so that it will generate excitement in students conditioned by the electronic media? One answer is to start thinking about prose and poetry in terms of raw materials for the production of photography projects which translate print into other more familiar and exciting media.

Morrow and Suid (1977) describe one such project, the slide/tape sequence, in these glowing terms:

> Like the genius who first combined peanut butter with jelly, the inventor of the slide-tape is nameless. But we should all take our lens cap off to him or her. Few media formats make the process of selecting, timing, and arranging images so purposeful and concrete. (p. 86)

Why is the intermingling of poetry or prose, photography, and sound effective in literature study? Again, Morrow and Suid provide at least one answer: "... audiences are fascinated to see what pictures the photographer settled on to illustrate even the most familiar works. The changing of the slides in correspondence with the lyrics (in a song translation) can amplify a song's meaning or underscore its structure." (p. 87)

The integration of literature and photography also provides opportunities for including real talk and real listening in the language arts curriculum.

And include it we must, for, even if we do not believe strongly in its utility, it is mandated in every language arts curriculum across Canada at every grade level. Evidence of this is provided in a recent (1981) Report of a survey of curricula in the English language arts commissioned by Canada's Council of Ministers. The research committee who prepared the Report examined language arts curriculum guides in every Canadian province at every instructional level. At all levels, they found a common set of language arts strands mandated in these guides: listening, speaking, reading, and writing. (It should be noted that some provinces, like Alberta, also mandate viewing as a language arts curriculum strand. Viewing is generally defined as the ability to see, look, observe, process, and interpret various visual elements. Its intent in the curriculum is to develop students' ability to gain knowledge and ideas about visual modes of communication and to evaluate what they learn from these modes.) Further, instruction in literature is specified in all provincial curriculum guides at all grade levels; as well, reference is made to the desirability of including non-print as well as print materials in literature study.

In discussing future trends, these points are also made in the Report:

1. There is a marked increase in the variety and range of materials (print and non-print) used in language arts instruction.
2. The teaching of literature is changing from the placing of heavy emphasis on form and structure to a greater consideration of live experience, emotional impact, and as a model of effective language.
3. There is an increased interest in the relationship between language and visual literacy.

Some very interesting research underlies these trends. Cognitive studies suggest that patterned stimuli are cues in a number of symbolic codes; it would appear that growth in literacy in one code reinforces growth of literacy in another. Thus Engel (1979) points out that: "Comprehension of printed text must not be the insulated, isolated activity now found in the schools. The arts are more than enrichment. They provide a nurturence to the development of comprehension skills which are a function of our cognitive capability." (p. 48)

Silver (1978), a developmental psychologist, lists a number of cognitive functions developed through pictorial rather than primarily verbal activities. Among these are organizing experiences, representing them, reinforcing language, recall, and abstract thinking. She also describes numerous research studies which reveal positive correlations between arts programs and achievement scores.

Concerning achievement scores, Engel (1979) provides some provocative food for thought. He notes that television reached children in large numbers at about 1947. Thereafter, Stanford-Binet IQ scores for the preschool population began to rise significantly. The test items that showed the highest increases were the visual and non-verbal ones. However, that score rise has been found to be sustained only until age 5.5, when, as he puts it, "children are subject to the commencement of stringent reading training." (p. 49) By 1964, seventeen years later, the beginning of the S.A.T. score decline was evident. Engel writes:

> One can conjecture some interesting correlations. As TV and movies begin to reach the young in significant numbers, certain I.Q. scores increase, suggesting the positive stimulation of visual media. At the same time, because S.A.T. scores continue to measure verbal skills, we note a decline in those skills in a population whose "literacy" has eroded in the purely verbal area and is possibly being replaced by a larger, visual literacy. (p. 49)

Engel suggests that what we have here is a generation gap, since we may be stressing "anachronistic levels of skills in historically declining modes of communication." (p. 50) He further suggests that it might be useful for educators to examine the dominant roles of contemporary communication by which students are learning and to capitalize on these in instruction.

Is photography such a dominant mode of contemporary communication? Most writers in the field today would provide an emphatic "yes." Morrow and Suid (1977) tell us that: "Magazines, newspapers, books, advertisements, posters, and filmstrips continually demonstrate how photos can be used for learning and communication." (p 79) Flanigan and Boone (1977) write: "... children using cameras learn to more fully see their visual environment: to perceive differences and likenesses; to discriminate among colors, shapes, sizes, and spatial relationships and to use concepts they might not otherwise use ... (and can thus provide) opportunities to grow in perception and in social and intellectual ability." (p. 15)

The use of photography of various kinds as a tool to foster creativity and develop visual skills is recommended by Coloroso (1982), who notes that still photography, especially with slides, has several advantages over other kinds of media: the equipment is simple to operate and easy to maintain; the prints that are produced allow close-up and detailed study by individuals and small groups at their own pace; and equipment required for viewing is easily available.

> Slides can be commercially produced, camera-produced, or hand-made by students and teachers. Slide programs can be easily revised and updated, and can be quickly adapted to individual and group activities. They are readily handled by the youngest learners, are stored easily, and can be rearranged for a variety of uses. Pre-recorded music, voices, or natural sounds can be combined to create sensational audio-visual shows drawn from limited resources and the unlimited creative abilities of students. (p. 55)

Jack Cameron and I put it this way in our book, The Leaf Not the Tree: Teaching Poetry Through Film and Tape (1971), "Film is a challenging and exciting medium that awakens the senses and stimulates the imagination. It is a powerful ally of the teacher struggling to involve students with literature on the basis of print alone." (pp. 11-12) Furthermore, it is a natural integrater, for it provides unlimited opportunities for speaking, listening, reading, writing, and viewing in the language arts classroom.

Applications: How?

If we accept the notion that photography is a mode of contemporary communication which is useful in helping lift literature off the printed page and into the student's contemporary world, how do we go about developing visually literate students who can express themselves and respond effectively through photography? One way is to develop instructional sequences that teach students to think of literature in terms of visual images and auditory effects rather than simply as print on a page. Such sequences might involve encouraging students to shoot their own or collect other photographer's prints and slides; develop picture and slide files; talk about these pictures in small and large groups and in response to a variety of multi-sensory questions; study the uses of figurative language through word-picture associations; associate moods

and feelings as well as real or imagined sounds, smells, tastes, and texture with pictures; and write about the pictures using literary formats with which they are familiar.

As an example of this process, let's do some "picture reading." I'll show you some photographs and ask some questions about them. You respond with the first ideas that come to mind.

Reproduced below is a picture of an old farmhouse. Look at it carefully. How does the picture make you feel? What mood does it suggest? Why? Jot down a few words or phrases that describe this feeling or mood, and a sentence or two indicating why the picture makes you feel this way. Next, consider the sounds you might hear if you were at this scene, as well as the odors you might smell and the textures and shapes you might see. Again, jot down some words that label these sensory reactions.

Photo of old farmhouse

Now suppose that you have grown up in this house, and that you are about to leave it forever. Suppose that you have been granted permission to take only one object away with you when you leave. What object will you take? Why? What story can this object tell or recall for you about life in this farmhouse? Jot down your responses.

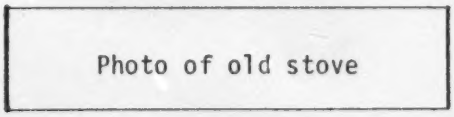
Now let's consider your answers to these questions. First, what was your dominant feeling or mood when you examined the picture? Was it one of sadness because the house that was once so happy is now so worn and weary? Was it one of loneliness because the house seems so abandoned? Was it one of tranquility because no one is likely to interrupt your reverie in these calm surroundings? Or was it one of nostalgia because of remembered pleasures in a house like this one? Perhaps it was one of curiosity because you would like to know more about this house and its life. All of these moods and feelings, and many others, have been described by others who "read" this picture.

Did you identify echoic as well as descriptive sounds - like shrieking of the wind, chirping of the crickets, rustling of the grass, creaking of

the shutters? Did you find it easier to provide words for sounds than words for smells? Most people do in our society. Did your smell words seem more like taste words? It's difficult to separate these, but, with practice, it can be done. Did you see a variety of shapes? Did you feel a variety of textures? Were you able to label these easily with multi-sensory words already in your vocabulary? Don't be surprised if you could not. You probably didn't spend much time learning this kind of vocabulary when you were in school!

What object did you take away with you? A rocking chair to remind you of your childhood? An ornately carved mirror in which to see yourself as you were then? A rag doll? An old stove? These items are often mentioned by people who have "read" this picture. Were the stories this object could tell sad? Exciting? Imaginative? Why?

Can even young children "read" pictures in this way? Again, the answer is an emphatic "yes." To prove the point, here is the transcribed commentary of a group of grade five students taped while discussing these same questions about the picture below. The teacher's words are in italics.



Now here's the stove ...
It looks like it's so lonely just sitting there, after a fire and nobody's come to take it away.
You say lonely - are there any other words that describe the mood, or the way it makes you feel?
Fat, and old, and slow.
Do you think the old stove is happy because maybe he doesn't have to work so hard anymore?
Since it's defaced and ruined, it's sort of depressing.
Does it remind you of anything else?
It reminds me of a mailbox. The top would be the chute and at the very bottom (that would be the big one) is the big drawer for parcels.
Does it remind you of something else? A person? A kind of person at all?
An old retired man who just sat around and told stories of when he was young and what he did. Just an old grandfather just sitting in a big chair?

What kind of stories do you think this old "stove man" would tell? What do you think he might talk about?

Well, maybe when he had the milk boiled over on him and it was all sticky ...

Anyone else?

Well, he'd talk about how good he used to be - how everybody would like him; how everybody would cook things on him.

Yes ...

He might brag about how hot and fierce and red he was when he was younger.

Good. Any other ideas?

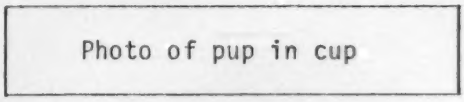
He might tell stories about how he was really happy because there's a house full of lots of children and lively and everything.

How do you think he feels now, when he thinks about the children and everybody.

Sort of sad. And he might tell how delicious the wood was and everything - that he liked the taste because they fed him good wood ...

As you can see, a great deal of imaginative reaction to this photograph took place within a short period of time. Students listened to each other and reacted with responsive, creative dialogue. More complicated pictures reveal more complex reactions, with frequent disagreement and debate. Notice that the teacher's role in this activity is that of facilitator and participant as well as discussion leader.

There are other ways to talk about photographs, of course, depending on their content. One focus might be on the personalities and motives of the characters in a picture. (Notice how the students described the imaginary grandfather in their discussion of the old stove photo.) For example, a group of grade two students talked with considerable animation about the picture below.



One student commented that the pup felt "secure" because he had such a happy home in the cup. ("Security," we later discovered, was a much-used word in this student's home.) Another youngster took exception to this description, announcing loudly that the pup was disgusted. When the first student demanded an explanation for this feeling, the other one replied, "Easy. The pup knows he shouldn't have gotten in the cup in the first place and he's disgusted with himself for being there. Now he's stuck

and here comes his mother. She's disgusted too, so now they're both disgusted. The whole thing is disgusting." Needless to say, the mother chihuahua's disgusted look was as well and truly imagined as was the mother!

As noted earlier, a useful activity during this first step is writing about the picture in a literary format with which the students are familiar. The application of ideas derived from picture reading can take many forms - short narratives, descriptive passages, character sketches, poetry, etc.

The photograph of the old farmhouse was one of a series that we shot. This series consisted of a longshot, several medium shots, and several close-ups. The following picture is one of these close-ups.

Photo of doorknob

The photograph elicited many interesting pieces of writing from a grade six class. The excerpt below is taken from one of these. It was written and then tape-recorded by the author - a girl. We also showed the sequence to a grade two class, who discussed the picture and then listened to the grade six student's story on the tape. We then asked this class to write about the doorknob's life.

To say that these activities worked well is an understatement. But judge for yourself. Below is an excerpt from the grade six girl's story. It is followed by the entire story of one of the grade two boys, faithfully reproduced with his own inimitable spelling. Notice how strongly the sense of narrative is developed in both of these students, and how well the photographs served in triggering this narrative response. Notice too the figurative language and literary elements each writer has used in developing these pieces of writing.

My Life as a Doorknob

Marion, grade six girl

... The family who used to live here was a family of five. There was a girl and a boy who aren't any taller than I am - but I bet they've grown quite a bit since then, mind you.

Then there's a man and a woman - oh yes! We mustn't forget Charles. Who was he? Well, he was the gardener. He had rough, tough, dirty hands. But I liked him all the same. Do you know that doorknobs only grow to eight inches all the way around? I'm six inches so that's two more inches to grow. Now all the rain has rusted me, so I'm not very nice to look at, but you should have seen my pattern when I was young. Squiggles like snakes went away from the middle and the centre of me was smooth - so I looked like a holly wreath. My friend the door is very nice. He is oak and used to have a shiny finish of bright green paint. But now it's all flaky and every day I watch bits of paint blow past me in the wind. We often had good times together. But one thing wrong about being a doorknob is that you can't make things happen - you have to wait for them to happen to you, and when they do, you have to go along with them ...

Stephen, grade two boy

I hate being a doorknob its terrible I'm always dirty sometimes I don't get cleaned for 3 or 4 months when I have Jam and sand and all kinds of stuff when I get cleaned I'm dirty again in 2 seconds I'm always dirty one time there was a Christmas party and I am the door knob of the Simpson sears store and that night I was is bizzyest dizzyest door knob it the whole worled 550 people turned me around cubby guys skiny guys and meadyem guys came to open me but no children it was just a party for men and ladies and was bizzy that night for 2 hours and I was even bizzy dizzyer and If you add that to the 550 your todle is 1100 people and I was bizzy and dizzy for 2 hours and if you add 2 hours to 2 hours that adds up to 4 hours so never be a door knob

THE END

Many techniques are provided by writers in the fields of media and visual literacy for developing and reinforcing students' skill in translating back and forth from print to pictures to sounds. Perhaps one of the most exciting for students is translation through the use of slide/tape sequences, as noted earlier in this paper.

The slide/tape sequence consists of a set of slides accompanied by a pre-recorded tape which includes narration of a piece of prose or poetry as well as music and/or sound effects. The development of such a sequence generally involves these steps: selecting a piece of prose or poetry for translation; developing a storyboard and shooting script which describes the

visual and auditory components in drawings and words; collecting an appropriate set of slides; and developing a taped soundtrack to accompany the slides.

(It should be noted that other types of visuals can be substituted for the slides - overhead projection transparencies, for example. However, slides are easier to synchronize with a tape. In addition, slides can be produced by copying pictures found in books, newspapers, or magazines, or by copying original drawings and other types of artwork made by students to translate the piece of literature. However, the most exciting translation is usually the shooting by original photographs for the sequence. Students familiar with video and motion picture techniques may prefer to use these in their sequence in place of still photography.)

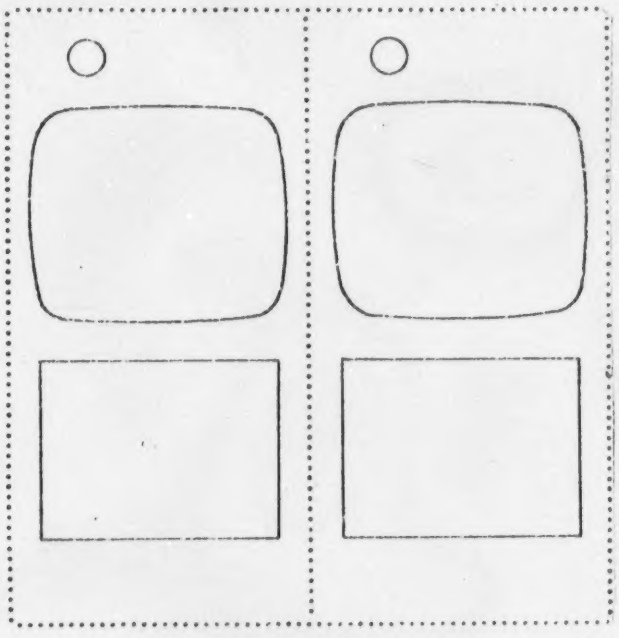
The development of slide/tape sequences begins with the teacher selecting a piece of literature and talking with students about what it would "look like" and "sound like" if it were translated onto film and tape. Typical questions about the visual component would include: *If we were going to shoot a 35mm slide sequence to interpret this piece of literature, where would we start? What is the first thing we would see on the screen? When would we have long shots? Medium shots? Close-ups? Would we need human figures? What would they be doing? What is the last thing we would see on the screen?*

The class would also have to decide whether the visual translation would be at a literal level, or whether it would be a symbolic, impressionistic effort. Perhaps the literal and symbolic would be blended, which raises such questions as: *When would we be looking at what? Why?* To answer these questions, there is only one source of data - the piece of literature itself.

Typical questions about the audio component would include: *When do we read the words of the piece of literature and when do we keep silent or use music or sound effects? What background music would be appropriate? Would there be any changes in tempo? Would we need sound effects? If so, which would most effectively complement the visual images?* As with the discussion of the visual component, the class is forced to make constant reference to the piece of literature and to justify decisions about mood and imagery in terms of the work itself.

Suggestions provided by the students would be written on the board in two columns labeled AUDIO and VISUAL, in the usual format of a movie or television script. Then the class would work together to develop a storyboard based on the elements in the shooting script.

Storyboards are forms used by film and television writers to outline an audio-visual presentation. The scriptwriter uses as many frames like the ones below for the storyboard. The small circle at the top is used to number each frame. The screen-shaped box is used to sketch the frame. The square box provides a place for the narration as well as a description of music or sound effects.



It should be noted that, when they are comfortable with these techniques, students should be encouraged to develop their storyboards first as visual-sound outlines for the shooting scripts.

Since teachers tend to teach as they are taught, and since most teachers will not have learned how to produce slide/tape sequences during their own elementary or high school education, I include the development of a slide/tape sequence as one of my language arts methods course assignments. Most teachers who do this assignment report that they use this approach in their own classes once they are familiar with it, with very good results.

The following shooting scripts were done by teachers for this assignment. Here are the teacher's notes for the first sequence, Horses.

"My two daughters, age nine and eleven, decided they would like to help me develop the slide/tape sequence. This particular age group has a real interest in horses, so I decided to use this as my theme.

"We looked for poetry about horses but couldn't find anything suitable. We then decided we would write our own haiku and cinquain poetry and translate it into slides. We talked about what the girls would like to do with this sequence, and how I would use the sequence in my classroom. I then had each of the girls write the poetry and do a storyboard, drawing pictures and putting the lines of poetry as well as ideas about music and sound effects below. Their storyboards were discussed and the best ideas chosen from each one. The girls then drew the pictures they chose in greater detail. We then developed the shooting script. On Thanksgiving morning, with the sun shining on newly fallen snow, we began shooting our sequence ...

"We wanted to tape the sound effects out-of-doors but it was impossible to get the beating of hooves in the appropriate places. So the girls made their own sound effects using a microphone - tapping fingers for hoof beats; a hard hollow hit for the thump of a falling horse ...

"I feel that this slide/tape sequence is very practical for classroom use. In addition to being able to use it to teach sequencing, I can use it to teach haiku and cinquain. It could also be used as an introduction for instructing students in how to develop their own slide/tape presentations. A class of thirty might be divided into ten groups. Each group would make a three-picture story sequence. They might write new poetry to accompany the photographs, or make up new storyboards and shooting scripts to accompany the poetry we have. The slide/tape sequence could also be used for pure enjoyment, especially for those students who love horses and have a keen interest in riding them. It could also be used to introduce a thematic unit on horses."

SHOOTING SCRIPT — Haiku: Horses — Winnie Colburne

VISUAL	AUDIO
Setting: Outside, in, or near a pasture.	Continuous background music throughout.
Time: Between 10:30 a.m. and 1:00 p.m. on Monday, October 8, 1979.	John Williams, Virtuoso Music for Guitar
Slides 1, 2, 3	
Getting the horse: putting on the bridle.	Cinquain:
1. LS: Girls looking out over pasture, putting on bridle.	1. Horses; soft, furry,
2. CU: Girls putting bridle on horse.	2. Opening mouth wide
3. ECU: Cold bridle touches the horse.	3. Cold copper touches velvet; Bravo.

Slides 4, 5, 6

Getting a leg up.

4. LS: Beginning of leg up.
5. MS: Leg up and onto horse's back.
6. MS: Leg down over the other side; hat on ground; Angela looking over the horse's back; Angela's missing the horse!

Haiku:

4. The bright sun beams down
5. On Katie as I mount her.
6. Help! I missed her back!'

Slide 7

Riding off.

7. LS: Both girls on horse and riding off along the driveway.

Haiku:

7. Tight grip on the mane,
   Soaring like a hawk gliding
   Over the pasture.
   (SFX: Smooth beat of hooves.)

Slides 8, 9, 10, 11

Putting saddle on; fastening cinch belt. Shots taken under trees.

8. MS: Karen watches Angela lift saddle. Horse eating hay.
9. MS: Angela puts saddle on horse.
10. MS: Angela straightens the saddle.
11. CU: Angela fastens cinch belt. Horse's eyes visible as she munches hay.

Haiku: (Slides 8, 9)

Katie munches hay
While the saddle is
Heaved onto her back.

Haiku: (Slides 10, 11)

Standing patiently
In the cool air, her dark eyes
Portray love and trust.

Slides 12, 13, 14

Riding in the saddle.

12. LS: Riding away from the camera.
13. LS: Side view, riding swiftly. Angela's hat has fallen off.
14. CU: Hat has blown off and is lying on the ground.

Haiku: (Slides 12, 13)

Riding swiftly into
The wind, the earth sings
To the swift beat of her hoofs.

(SFX: Fast beating of hoofs.)

Haiku: (Slide 14)

Oh, poor forlorn hat
Lying in the cold wet snow
Far behind us now.

Slides 15, 16

Grooming the horse.

15. MS: Under the trees, brushing and picking hooves.
16. CU: Picking hoof.

Haiku: (Slides 15, 16)

Grooming, feeling good
The tiredness slowly leaves
Her body and hooves.

Slides 17, 18

Putting the horse away at the end of the ride.

17. LS: Taken from rear. Horse is being led through the gate.

18. MS: Removing the bridle.

Slides 19, 20

Saying goodbye.

19. MS: Taken at an angle. Angela, with bridle in hand, watches horse as she is trotting away, tail swooshing behind her.

20. LS: Girls waving goodbye to horse in the distance.

Haiku: (Slides 17, 18)

Through the gate of the
Pasture, Katie is set free
To bask in the sun.

Cinquain: (Slides 19, 20)

Goodbye!
Trotting away
Clip, clop, gallop
Beautiful soft swishing tail
Farewell!

(SFX: Clip clop of hoofs fading away.)

The next two shooting scripts were based on two pieces of poetry: Sarah Cynthia Sylvia Stout by Shel Silverstein, and The Blind Men and the Elephant by John Saxe. The first of these was a family affair as well, and the slides consisted of children's art work, pictures copied from books, and original photographs shot by the teacher. Here are some of her comments:

> "I chose this poem for many reasons. I had seen it performed as a choral speaking number by a grade six class. Both the students and the audience enjoyed the presentation. In addition, the poem appealed to me. I liked the way a common, yet unusual, subject was dealt with. I felt many children could relate to having to take out the garbage.
>
> "The poem lends itself to creative writing. The slide/tape presentation could be shown to the class, and discussed by them. Short paragraphs or poems could be written describing Sarah, and pictures drawn to go with them. The sequence could be used as part of a poetry unit, with children encouraged to use the rhyming couplets as models for their own couplets ..."

SHOOTING SCRIPT — Sarah Cynthia Sylvia Stout — Alice Hatt

VISUAL	AUDIO
1. Bag of garbage spilling over onto the floor	1. Music begins softly, VO "Sarah Cynthia Sylvia Stout, would not take the garbage out."
2. (CU) - straight or angle - tea kettle, cans with can opener	2. "She'd boil the water and open the cans." Music builds VO
3. (CU) pots and pans in sink (slanted angle down to sink)	3. "and scrub the pots and scour the pans."
4. (CU) cheese on grater, dish of peas	4. "and grate the cheese and shell the peas."

5. CU - masher in yams and ham	5. "and mash the yams and spice the hams."
6 CU - jam - ladle in pot	6. "and make the jams." Music builds to group of staccato chords - VO
7. Picture of a man shouting and pointing	7. "But though her daddy would scream and shout she would not take the garbage out"
8. Picture showing room with garbage piling up to the ceiling	8. "and so it piled up to the ceilings" Music lighter, faster-paced - VO
9. CU - garbage - coffee grounds - potato peelings	9. "Coffee grounds, potato peelings" strong music chords begin - VO
10. CU - garbage - bread and greens added	10. "moldy bread and withered greens, olive pits and soggy beans"
11. CU - garbage - chicken bones - cracker boxes, etc., added	11. "cracker boxes, chicken bones, clamshells, eggshells, stale scones"
12. CU - garbage pile - mushy plums, cake (broken), mashed cookies, milk box - sour milk	12. "sour milk, mushy plums, crumbly cake and cookie crumbs." Music chords come to a stop with two quick chords
13. Picture showing garbage coming out of house and piling up to sky.	13. "At last the garbage piled so high, that finally it reached the sky." Music begins softly - builds quickly higher and stops
14. Picture showing friends looking back - one holding her nose.	14. "And none of her friends would come to play." Music picks up again lightly - VO
15. Moving van, neighbors packed and leaving, for sale sign on yard.	15. "And all the neighbors moved away" VO - light music
16. Caption with words - "I'll take the garbage out"	16. "And finally Sarah Cynthia Stout said: "I'll take the garbage out." Music comes to stop with three loud chords
17. Map of Alberta and B.C. with part of U.S.A., covered with garbage	17. "But then of course it was too late, the garbage reached down to the states, from Calgary to the Georgia Straits." VO - sustained chord - with loud chord following word "late" - music picks up quickly - VO
18. CU - Three children showing awe on their faces	18. "And Sarah met an awful fate" VO - strong fateful chords
19. Clock face yawning, showing 12 o'clock	19. "which I cannot right now relate, because the hour is much too late" VO music - quickens, reaching conclusion - fades
20. MS - children pulling out bags of garbage	20. "But children think of Sarah Stout and always take the garbage out." Music soft - picks up after narration - concludes

The teacher who developed the final slide/tape sequence had this to say about it:

> "When an animal tale is told with an acknowledged moral purpose, it becomes a fable. This poem lends itself well to developing the concept of a fable at the upper elementary level. Using this poem as a starting point, the resulting concepts extend into every area of the integrated language arts curriculum ...
>
> "This is an ideal poem with which to introduce a unit of fable study. When integrated with a slide/tape sequence, it becomes an enjoyable, purposeful introduction. The poem and sequence can be discussed from many viewpoints, including theme (cooperation as a necessary element in group endeavors); production techniques (other ways in which the ideas of "blind" could be presented); the use of black and white photographs to protray what the blind men "saw"; and the concept of comparison/contrast.
>
> "Endless possibilities for application and concept extension arise after the initial viewing experience and group discussion. Perhaps the most important is in the motivating of students to study other fables, both teacher-supplied and searched out on their own. Most fables lend themselves to dramatization, with roles for both actors and narrators. The tape recorder could serve as an important tool in such presentations, especially in exploring interesting sound effects. An enjoyable small group activity could take the form of researching and illustrating, through storyboard techniques, one of Aesop's fables. The finished products could then be bound in a classroom volume for the enjoyment of all pupils ...
>
> "The Blind Men and the Elephant is an ideal piece of introductory material for the study of the fable, and should serve to motivate students and teacher alike. When incorporated into a spirited slide/tape presentation, both the poem and the concept of the fable will not be easily forgotten."

SHOOTING SCRIPT — The Blind Men and the Elephant — Nancy Evans

VISUAL	AUDIO
1. TITLE SLIDES - BLACK AND WHITE - THE BLIND MEN AND THE ELEPHANT	1. MUSIC: MELANCHOLIC UNDERTONES FOR INTRODUCTION, TEMPO RANGING THROUGHOUT PRESENTATION FROM SLOW TO LIVELY
2. MEDIUM SHOT - BLACK AND WHITE INK DRAWING OF SIX MEN WEARING LONG ROBES	2. MUSIC UNDER VOICE READING: It was six men of Indostan To learning much inclined,
3. LONG SHOT - FULL VIEW OF ELEPHANT	3. Who went to see the Elephant (Though all of them were blind)
4. CLOSEUP - BLACK AND WHITE DRAWING OF HUMAN EYE	

5. CLOSEUP - SIX HANDS REACHING OUT	5. That each by observation Might satisfy his mind.
6. MEDIUM SHOT - SIDE VIEW OF ELEPHANT	6. The First approached the Elephant and happening to fall
7. EXTREME CLOSEUP - ELEPHANT's SIDE	7. Against his broad and sturdy side, At once began to bawl:
8. EXTREME CLOSEUP - AGING BRICK WALL - BLACK AND WHITE	8. "God bless me! but the Elephant Is very like a wall!"
9. CLOSEUP - ELEPHANT'S TUSK	9. The Second, feeling of the tusk, Cried, "Ho! what have we here
10. EXTREME CLOSEUP - ELEPHANT'S TUSK	10. So very round and smooth and sharp? To me 'tis mighty clear
11. CLOSEUP - BLACK AND WHITE PICTURE OF A SPEAR	11. This wonder of an elephant is very like a spear!"
12. MEDIUM SHOT - FRONT VIEW OF ELEPHANT	12. The Third approached the animal, And happening to take
13. EXTREME CLOSEUP - ELEPHANT'S TRUNK	13. The squirming trunk within his hands, Thus boldly up and spake:
14. CLOSEUP - BLACK AND WHITE PICTURE OF A SNAKE	14. "I see, quoth he, "the Elephant is very like a snake!"
15. MEDIUM SHOT - SIDE VIEW OF ELEPHANT	15. The Fourth reached out his eager hand, And felt about the knee.
16. CLOSEUP - ELEPHANT'S LOWER LEG	16. "What most this wondrous beast is like is mighty plain," quoth he;
17. CLOSEUP - GNARLED TREE TRUNK	17. "'Tis clear enough the Elephant is very like a tree!"
18. MEDIUM SHOT - ELEPHANT CHARGING WITH EARS EXTENDED	18. The Fifth, who chanced to touch the ear Said, "E'en the blindest man
19. CLOSEUP - ELEPHANT'S EAR	19. Can tell what this resembles most; Deny the fact who can,
20. CLOSEUP - BLACK AND WHITE PICTURE OF A FAN	20. This marvel of an Elephant is very like a fan!"
21. MEDIUM SHOT - REAR VIEW OF ELEPHANT	21. The Sixth no sooner had begun About the beast to grope,
22. CLOSEUP - ELEPHANT'S TAIL	22. Then, seizing on the swinging tail That fell within his scope,
23. CLOSEUP - BLACK AND WHITE PICTURE OF A THIN, BRAIDED ROPE	23. "I see," quoth he, "the Elephant Is very like a rope!"
24. MEDIUM SHOT - BLACK AND WHITE INK DRAWING OF SIX MEN WEARING LONG ROBES	24. And so these men of Indostan Disputed loud and long,
25. CLOSEUP - BLACK AND WHITE WORDS: WALL SPEAR SNAKE TREE ROPE FAN	25. Each in his own opinion Exceeding stiff and strong.

26. BLACK SLIDE	26. Though each was partly in the right, And all were in the wrong!
27. LONG SHOT - FOUR ELEPHANTS WALKING AWAY FROM CAMERA - SUPERIMPOSED PRINT: THE END	27. MUSIC: FADES OUT GRADUALLY

You will have noticed that each of the teachers followed a slightly different format in writing up the shooting script for the slide/tape sequence. As long as the following kinds of format are generally included, the writer can be flexible in the way in which the shooting script is developed.

Video	Audio
Include in this column the following information for each shot: 1. Shot number 2. Location 3. Time of day 4. Type of shot (LS, MS, CU, ECU) 5. Camera angle 6. Camera movement (if any) 7. Subject 8. Action When shots follow in chronological order, it is not necessary to repeat descriptions of time and place.	Include in this column the following information for each shot: 1. Narration or commentary, if any 2. Dialogue, if any 3. Sound effects 4. Music VO, or *voice over*, indicates that the narrator's *voice* is to appear *over* (in place of or louder than) other sound effects or voices.

In Conclusion

Translation of a verbal medium (piece of literature) into visual and sound images is what competent readers have always done in their minds. As they read, they "see" and "hear" the scenes and characters described by the writers. The addition of photography and sound allows students to share and compare their mental images with others. Since there is no "right" way to translate images, everyone's ideas are valuable.

But it must be stressed that the process of planning and evaluating the translations is most important, not the final product. What really matters is the growth in visual, verbal, and sound literacy that accrues from the process. The major value is that teachers and students talk about literature together, plan together, and create together in a variety of media. To the extent that students are "turned on" by this process, the study of literature will become a more rewarding and productive experience.

As Brooks Atkinson has said, "The virtue of the camera is not the power it has to transform the photographer into an artist, but the impulse it gives him to keep on looking."

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